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Sets in Order

CALLER'S EDITION



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VOL. V NO. 3

The Magazine of SQUARE DANCING

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

VOL. V NO. 3

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Los Angeles 48, California

AS I SEE IT . . . by Bob Osgood

Way back in 1949 a bunch of callers in California got together and decided upon A Caller's Code. Because it has been adopted in so many different areas across the country, here it is again (with a few little extra notes added on the side):

The ideal square dance caller will:

- (1) *aim primarily to give his group enjoyment* (above all else FUN is a prime purpose in square dancing)
- (2) *promote good fellowship*
- (3) *discourage cliques* (only when square dancing becomes non-political and encompasses all individuals in an unselfish manner can it become a permanent institution)
- (4) *help beginners* (any activity such as square dancing must continue to grow and the beginning dancers will fill the places of those who for one reason or another have to leave the activity. They also, through their dancing fun, will encourage others to take up the hobby)
- (5) *see that proper decorum is observed at a dance* (the finest people in the world square dance—square dancing is being held in schools, churches, in public parks and playgrounds. It must be kept clean and wholesome—drinking and square dancing do not mix)
- (6) *maintain a professional attitude toward other callers.* (The attitude of one caller to another should be comparable to that of one doctor to another, or of any other type of professional man to another in his own profession.)
- (7) *cooperate with other callers in exchanging calls.*
- (8) *adhere to uniform nomenclature.*
- (9) *maintain a good reputation for personal integrity*
- (10) *keep scheduled engagements.*

If all callers and square dance leaders will subscribe to the thinking behind these ten points, we can be sure of our square dancing future for a long time to come.

Sincerely,

Bob Asgood



THE dates March 27, 28 and 29, 1953, are marked on the calendar of many square dancers in just about every state and in Canada as the midwest prepares for its entry into the national square dance convention picture. Well-known names in the square dance world, leaders in square and round dancing, exhibition groups of the finest calibre, plus outstanding workshops, swapshops, clinics and panels, mark this last week-end in March as being a veritable gold mine for Mr. and Mrs. Square Dancer.

Sponsored by the Heart of America Square Dance Association, this second edition of the convention should be even larger than last year's event which was held at Riverside, California. The 1952 convention drew dancers from more than a dozen states, and registered in excess of 6,000 during the three-day meeting.

Eight Halls

This year, under the direction of Dick Flucke, General Chairman, more than eight of Kansas City's largest halls are at the disposal of the square dancers.

(ABOVE)

The mammoth convention hall in Kansas City will house one of the largest square dance gatherings ever held under roof.

(RIGHT)

Richard Flucke, President of Heart of America Square Dance Association, Chairman for the second annual square dance convention, Kansas City, 1953.

Here is a tentative schedule of events:
Thursday, March 26th—Registration.

Friday, March 27th — Registration from 10:00 A.M. to 10:00 P.M.

Morning: Impromptu Get Acquainted Dance.

Panel Discussion, Recreation and School Leader Forum.

Callers' Panel for Callers only—30 minute discussion of Sound Problems, Callers' Techniques, Program Arrangement, Stimulating Interest in Square Dancing.

Panel—Subject: Association and Club Representative Problems.

12:00 Noon to 2:00 P.M.—Round Dance Workshop.



PICTURE OF THE MONTH. When it comes to traveling to a big festival, square dancers don't let a little thing like distance or time get in their way. Typical of the thousands of square dancers who this month will be traveling to the big festivals in Houston (March 13-14), Kansas City (March 27-29), and the other big festivals across the country, are the R. E. Peters of Birmingham, Ala. (Opposite page.)

Afternoon: Get Acquainted Dancing and Square Dance Clinic.
Contra-Dance Workshop.
Waltz Quadrille Workshop.
Callers Swap Shop (Callers only).

Evening: Style Show.
Everybody Dance (8 locations).

Midnight: Buffet and Party by Reservations.

Saturday, March 28th—Registration all day to 10:00 P.M.

Morning: Dancers' Panel Discussion.
Panel—How to Encourage and Start Square Dance Groups—Led by Recreation Leaders.
Callers' Panel—Callers Only (continuation of Friday's session).
Round Dance Instructors' Panel.
Dancing in the Ballroom.

Afternoon: Musicians' Jam Session.
How to Organize a Federation.
Callers' Swap Shop—Callers only.
Round Dance Clinic.
Get Acquainted Dance with Short Workshop Periods — Square and Round.

Evening: Style Show.

Square and Round Dances (8 locations).

Midnight: Buffet and Party — Entertainment (make reservations).

Sunday, March 29th—Registration all day.

Afternoon: Sight Seeing Tours.

Dancing in the Ballroom.

'54 Convention Panel.

Evening: Atomic Bomb Exhibition and Square Dance Costume Exhibits.
Style Show.

Square Dance (2 locations).

Need A Room?

A special Housing Committee has been set up to take care of the housing of out-of-town visitors. Reservations for hotel rooms or tourist courts can be made by writing Dena Fresh, 6028 Delmar, Mission, Kansas.

Folks who are intending to bring exhibition groups, or have particular questions concerning the convention should address them to Headquarters for the Convention, World War II Memorial Building, Linwood and Paseo, Kansas City, Missouri.

See you there!

THE WORKSHOP

A special edition of *Sets in Order* designed for "callers and teachers of square and round dancing" is prepared each month by a special staff. Square dances, round dances, breaks and patter sent to *Sets in Order* offices from all parts of the country are included in this special edition marked "The Workshop." These dances for the most part have not been tested and are presented in the form in which they have been received by *Sets in Order*. In this issue of *Sets in Order* Caller's Edition, for instance, are the following dances: Fun

With the Pass Right Thru, Double Box, The New Mexico Star, Break, Stardust, Duluth Stomp, Wheelin' Line, Jambalaya (two versions), Goodnight Ladies, Coronado Scuttle Butter, Put Your Arms Around Me Honey, End of the World, Dutch Four-some, Kentucky Waltz.

This special Caller's Edition of *Sets in Order* which costs an extra 10c per issue (\$1.20 a year and available only to subscribers of *Sets in Order*) contains an average of from twelve to twenty different dances.

PICTURE OF THE MONTH



"AND PLEASE . . .

a piece of cheese on the pie!"

SOME HINTS ON CLUB REFRESHMENTS

By Crissy Pickup



Crissy at her post. Note the bed-sheet serving as a tablecloth. Piled squares are ice cream. The colored spoons are arranged for a casual yet effective touch of color.

"**A**PPLE pie without cheese is like a kiss without a squeeze!"

It's that little extra touch that makes the difference between "Food," defined as "anything taken into the body that nourishes it"; and "Refreshments," or that which refreshes, shows liveliness, and really brings out the oohs! and aahs! from the folks about to be served. This is my whole theory on refreshments served at club dances or parties. With a little imagination, some co-operative contacts, and—yes—quite a bit of hard work and time—you can really make a hit with your dancers by serving "eats" just a little bit different.

I am heartily in favor of *always* serving refreshments at a club dance. It's the one time during the evening when you can really sit down and become acquainted with your corner man or that couple clear across the hall. It's friendly to chat while

you're enjoying a cup of coffee and refreshing food. Also, there are those who can't afford to go out after the dance and eat with "the gang."

When to serve may be decided by the individual club. It can be at any time during the evening, or at the end of the dance. I prefer the latter because everyone can let down from the excitement of square dancing and really enjoy the refreshments.

There is someone in almost every club who has a flair for cookery, or at least some imagination and the ability to direct someone else. Ask for volunteers and if none show up, quiz around and find out who are the good cooks, or imaginative, or both. Once you've made your choice, it's well to let that person run the show. She can delegate some of the work to the committee, but the selection of the type of refreshments should probably be hers.

ABOUT THE AUTHOR

CRISSY PICKUP



For miles around her North Hollywood California home, Crissy is known for her "magic touch" with club refreshments. She used to help her mother run a restaurant, which explains a little of it, but the rest is sheer Crissy. This lady of the unusual name also has an unusual occupation, being one of the only two women Dispatch Representatives for an air line, in the U.S. She turned to square dancing after her pilot-husband was killed during World War II and also teaches her favorite rounds.

Table decorating is a whole subject by itself, but here are two practical ideas. Once a club used roll ends from the Green Sheet (which is a local newspaper), to spread on the table. Another club purchased an ordinary bed-sheet which we use as a table-covering. We just have it laundered up and it's ready to use again, with almost no wear-out to it.

Now comes the great big question of WHAT to serve. There are dozens of good, workable ideas which I've tried. I've served on refreshment committees for several clubs and continued in that capacity for long periods of time. It's been quite an experience, believe me. Especially when one club allotted me just \$20.00 to feed 160 people at every dance! You may be interested in how I did this. There were some left-over paper cups available, but I had to buy napkins. For the tea-drinkers, I got 49c worth of tea; I bought bargain coffee—3 lbs at 79c per pound.

Right here let me say it pays to stick to the same supplier for your refreshment needs. You make a friend and he'll jump thru hoops trying to get you what you need for the right price. Once, for my 160 hungry square dancers I had medium-sized custard-filled cream puffs costing 8c each. Sheet cakes of Boston cream pie can be had inexpensively enough to feed that many, too.

Another time, Charlie, my baker, stayed at his shop until 10 P.M. making biscuits, delivered them hot at the dance break and we had them with margarine and honey for one of the most successful items I've ever served. That time we served 180 people.

Suit your refreshments to your season or to the nearest holiday. Here are some of the things we've served with success:

Fall and Winter: Planned or Pot-luck Dinners or Suppers; Sandwiches including Hamburgers, Hot Dogs, Ham Salad, Tuna Salad, Egg Salad, etc. Chili or Baked Beans are good. Baked Apples are a real treat.

Spring and Summer: Strawberry Shortcake; Cantaloupe; Watermelon; Ice Cream; or Ice Cream Sundaes.

Any Season: Pie; Tarts; Cream Puffs; Chocolate Eclairs; Boston Cream Pie; variations of sheet cakes; Maple Bars; Cookies & Hot Chocolate; Hot Biscuits & Honey; or Hot Corn Bread.

Holidays: Plum Pudding at Christmas; at Thanksgiving a Horn-of-Plenty—sort of Smorgasbord table loaded with fruit, nuts, dates, figs, cookies, candies, etc. In September, try the Back-to-School theme, with school-kid lunches packed in paper bags. Since September is apple month—try HOT APPLE PIE—and please, put a piece of cheese on it!

SOME TEXAS SCHOTTISCHES

Music: Any good schottische such as: Capitol "Texas Schottische;" Crystal 108, "Frontier Schottische;" Folkraft 1101, "Old Southern Schottische."

Position: These particular variations all use the varsouvianna position.

Measure

Pattern

THE EL PASO

1-2 Point front, —, side, —; step back, side, close, —;

With weight on R, touch L across in front of R (ct. 1), touch L to side (ct. 3). Step L across behind R, step R to side, step L close to R (ct. 1, 2, 3, hold 4).

3-4 Repeat measures 1-2 starting with R.

5-6 Step left, —, right, —; left, right, left, —;

Step forward L (ct. 1, hold 2), step forward R (ct. 3, hold 4). Step forward quickly L, R, L, (ct. 1, 2, 3, hold 4).

7-8 Repeat measures 5-6 starting with R.

THE PETER PAN

1-2 Step left, —, right, —; left, turn, back, kick;

Step forward L and dip knee slightly, repeat on R (ct. 1, 3); step forward L and without releasing hands begin individual CW (R face) turn to face RLOD, step R completing turn, (M is still on inside of circle), step backward L, (ct. 1, 2, 3), kick R forward (ct. 4).

3-4 Step back right, kick, left, kick; back, turn, right, kick;

Step back R (still moving in LOD), kick L forward, step back L, kick R forward, (ct. 1, 2, 3, 4); step back R beginning L face turn, step L completing turn and facing LOD again, step forward R, kick L forward.

NOTE: The "CALIFORNIA" Schottische is a combination of the first 4 measures of the EL PASO with all of PETER PAN.

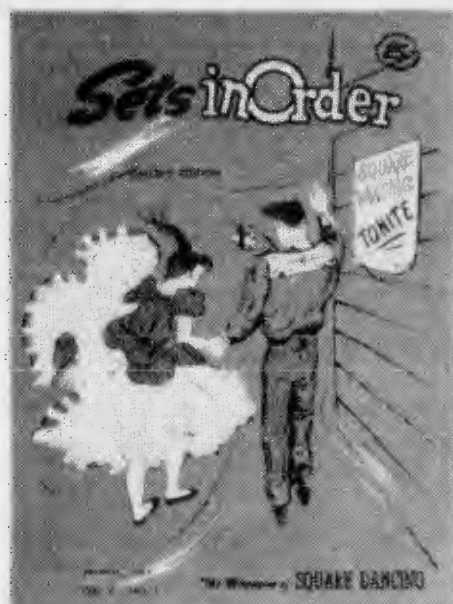
THE BLUE BONNET

1-2 Left, behind, left, swing; right, behind, right, swing;

Step L to side, step R behind L, step L to side again, swing R across L (ct. 1, 2, 3, 4). Repeat on R to R side.

3-4 Turn the lady out, back; around, to place;

Releasing L hands, M does 3 steps in place as W in 3 steps turns out $\frac{1}{2}$ R face under M's R arm (ct. 1, &, 2), then M steps forward R and swings L forward as W runs around behind him to his L side in 3 steps (ct. 3, &, 4). M then marks time, stepping out of W's way and continues to guide her around him with his R hand as she does a R face twirl (or more) back to her original position (measure 4).



ON THE COVER

Sets in Order artist, Terry-Howard, portrays a typical square dancing couple, who, despite lusty March winds that play some weird games with petticoats, scarves, and hairdos, still tramp off to the meeting of the local square dance club.

YOUR SUMMER 1953

HERE'S YOUR ASILOMAR INSTITUTE FACULTY

FACULTIES for both Sets in Order Summer Institutes at Asilomar, picturesque conference grounds on the beautiful Monterey Peninsula in California, are now set, and plans for the activity-packed sessions are in the final stages.

For the early summer session, June 29 through July 4, the faculty will be composed of Ralph Maxhimer (Round Dancing); Fenton "Jonesy" Jones (Squares); Joe Lewis, Dallas, Texas (Squares); Terry Golden (Folk Singing); Don Mills, Seattle, Wash. (Callers' Clinic); and Bob Osgood (Styling and Contrás).

At the late summer session, August 30 through September 4, the following faculty will be present: Ed Gilmore, Yucaipa, Calif. (Squares, Contrás, Callers' Workshop); Frank Hamilton (Round Dancing); Arnie Kronenberger (Squares); and Sam Hinton (Folk Singing).

Each of the faculty members has been carefully chosen and most of them have had experience with the Sets in Order Institutes. Dale and Ruth Garrett, who contributed so ably to the round dance sessions in previous years, will be off on a non-dancing family vacation for the sum-

mer, and so will not be present. Also, Ray Smith of Dallas has himself a full summer job elsewhere, so he cannot be present.

Square dancing at Asilomar is a family activity. In 1952, special sessions in dancing for the children were held and proved most popular. There will also be many other enjoyable activities to keep the children occupied while the parents are concentrating on squares.

Items which might help you make your plans . . . Last year several clubs across country got together financially and sent their callers to Asilomar. Needless to say, these callers returned home crammed with new ideas and inspiration for their dancers. Quite a few callers and teachers found that by attending the late summer session they could catch the latest in square dance know-how, and were in readiness for the new fall season which followed.

For information brochures on this third series of Summer Institutes, and special application forms, write to Asilomar, Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif.

Brochure requests will be sent out by April 1st, 1953.



SPOTLIGHT ON ASILOMAR PERSONALITIES

Joe Lewis, a newcomer to Sets in Order's summer institute series, will join the staff of the June session (June 29 through July 4.)

Joe Lewis, a familiar name among square dancers everywhere, is noted for his particularly enjoyable style of calling. He treats square dance calling as a science and develops every ability he can to be able to offer his dancers more fun. Joe and his wife, Claire, are responsible for the large movement of square dancing in Australia, and Joe's records on Intro have become best sellers wherever people square dance.

Here is the last in a series of three articles on phrasing by Terry Golden. Terry, whose work with the Extension Division of the University of Kansas, carries him through many states during the winter months, will for the third year be a member of the faculty for the Sets in Order summer institute at Asilomar, California.

Carrying Phrasing to 8-Beat and 16-Beat Groups

Probably most callers need never go beyond the point of preparing 4-beat phrases, but for *the best* in dancing and calling, the concept of phrasing should be carried out into 8-beat lines and 16-beat paragraphs. The idea in doing this is to make a complete dance sequence fit perfectly into a complete musical sequence, so that as the end of the musical paragraph comes around, you are also completing a full section of dance pattern, too. One should avoid letting a dance pattern bridge across two musical paragraphs.

Perhaps this perfect matching of dance pattern to music cannot be accomplished consistently except in cases where the caller follows a definitely prepared sequence. It represents a degree of development beyond the scope of this article and possibly even beyond the practical requirements of western calling. It should be pointed out, though, that lasting singing calls are planned this way; perhaps it explains the continued popularity year after year of certain old singing calls, even though they are old stuff and everyone is familiar with them. The perfect matching of complete dance patterns to complete musical patterns gives the dancers a feeling of fulfillment and satisfaction.

Lest one think that this discussion is purely a pipe-dream and a fantasy, let me point out that it was a dancer, not a caller or musician, who first pointed this out to me. Callers are prone to assume that if they don't notice, feel, or know something, it's a cinch the dancers won't! This may be true in most cases, but it should be kept in mind that many dancers have had thorough training in music, poetry, dance, speech, or rhythms and many callers have not. Often dancers may not know what's the matter, but they just seem to feel that something is or isn't right.

If you pick tunes with obvious phrasing, the phrasing is easier to detect, and it is easier to get back in the groove if you get out. It is also more apparent and annoying when you get out which makes good phrasing more imperative. For the caller who has no intention or inclination to perfect his phrasing, it is probably better to stick to the all-rhythm, not-much-melody type of tune referred to earlier. And, for reasons shown in the preceding paragraphs, perhaps the "tuneless" type of piece is safer for the off-the-cuff hash calling. Sometimes to create contrast or other effects a caller may break phrase intentionally, but it should be only occasionally, briefly, and for some particular purpose.

Why Bother to Phrase?

If so many good, successful callers don't phrase, what is the value of phrasing? Well, as I said earlier, most top callers seem to have at least some automatic phrase-consciousness; they try automatically to get back "in" when they get "out." Also, as I said, those who don't phrase would be that much better if they did.

More concretely, though, good phrasing helps the caller to be at all times "with the music" in the fullest sense. It helps him to perfect his timing, making it more exact and consistent. If the caller is thus in perfect co-ordination with the music and if his timing is consistent, the dancers can *phrase their dancing*; they dance better, more easily, more enjoyably. Many dancers dance for years without the pleasure of really dancing to the music in the richest sense.

Timing is a vast, important, difficult subject beyond the limitations of this article, but it inescapably ties in with rhythm and phrasing, and must be dealt with briefly to make the point clear.

Just about all square dance figures are done, or *should be done* in four steps or multiples of four steps or beats: 8, 16, 20, 24, etc., rather than 3, 5, 6, 7, 10, 14, etc. Of course it's possible to do figures in more or fewer counts, but that's beside the point. In one case you are with the music; in the other you are not. In a round dance you wouldn't think of doing the dance without attention to the musical phrase. It's important in square dancing, too. The big difference is that you can *get by* without it in square dancing. The fact that you can *get by* without this exactness is no justification for sloppiness. This flexibility should serve only as an advantage for beginners, who can at least blunder through patterns, feel that they are getting somewhere, and have a good time where insistence on too much precision from the start would discourage them.

Eventually the dancers should be good enough so that matching footwork to music is second nature, just as it is in the Schottische, Varsouviana, or Waltz. If the dancer tends to be behind, he should lengthen his steps so that he can still execute the figure in the allotted number of beats. More often, though, the dancers tend to be *ahead* and should *shorten* their steps. Learning to take short steps is one of the most important aspects of good dancing and is apt to be one of the last to be learned, especially by the men. You can always stay behind the caller by shortening your steps.

For the best dancing and the most satisfaction, one should begin a pattern on beat "one" of a phrase and end on the last, or fourth beat of a phrase—(maybe the same phrase, maybe several phrases later, depending on the length of the pattern.)

While mastering the art of following intricate, complex hash patterns is fun, the fascination will wear off for most people unless in the course of development they have learned really to *dance*—not just cut fancy geometrical didoes, but to *dance*. If people have learned this, their enjoyment in dancing may continue as long as they feel and enjoy music and rhythm. Essentially all dancing has one thing in common, be it ballet, rhumba, "modern," or square; essentially it is smooth, graceful, rhythmic coordination of body-movement to music or rhythm. Really learning to dance takes years, while learning to follow calls takes only months. You can buy a book called, "How to Play the Guitar in Five Minutes," and another entitled "Spanish in Twelve Easy Lessons," but don't be deceived by the titles.

I've heard people say, "Aw, phooey on good dancing—I just want to have fun!" Well, good dancing *is* fun. It's more fun than poor, sloppy dancing. Let's make some comparisons. A good many people play tennis, golf, or go bowling. In tennis you can say the same thing and then swat the ball over the fence and spend fifteen minutes hunting it in the alfalfa field and then swat it back again. Maybe you'll have fun, but not as much as if you get the ball over the net and into the court, making a good shot. In golf, perhaps you have fun smashing away at the ball and not caring where it goes, but you get more fun out of lowering your score by hitting the ball right. You don't have to strive for a professional level of skill—simply plug away at gradual improvement. If you bowl, you get more fun out of a good clean strike than out of just heaving the ball all over the room. In almost all sports "form" (the equivalent of smoothness and grace in dancing) may not be necessary, but it contributes importantly to greater proficiency and ability and, therefore, ultimately, to more fun.

Are you thinking to yourself that this sounds impossibly difficult and complex, that it represents too high a degree of perfection to be possible? Well, how many round dances do you know? You keep in step in those, don't you? And you expect to be in step not just now and then, but all the way through. And the steps are far more complex, even in the simplest round dance, than a plain old shuffle-step or two-step in square dancing!

The SQUARE OF THE MONTH

SPLIT YOUR CORNERS & WHIRL AWAY

As Called by Johnny Le Clair

First and third you bow and swing

Go 'round and 'round with the pretty little thing

First and third couples bow and waist-swing.

Same two couples go forward and back

Forward again, take the opposite lady

First and third couples go forward and back.

Forward again, No. 1 gent takes No. 3 lady.

No. 3 gent takes No. 1 lady.

Don't be slow, split your corners and home you go

No. 1 gent with new partner splits couple

No. 4 and takes No. 3 lady back to No. 1

gent's home position. No. 3 gent takes No. 1

lady, splits couple No. 2 and takes No. 1

lady back to No. 3 gent's home position.

Keep on a-going to the right

Circle four with all your might

Head gents with new partners lead on to the

right, No. 1 gent and his partner to couple

No. 2; No. 3 gent and his partner to couple

No. 4. Form two circles of four.

Whirl away with a half sashay

In circles of four, all ladies whirl left face

across in front of partners from gents' right

to left side. All gents now have original right

hand ladies as new partners.

Now circle four and hear me say

It's do-si-do in the same old way

Gents let go of partner's hands, ladies pass

left shoulders and immediately give left hands

to partner's left hands, then walk around him

and give right hands to opposite gents. Walk

around him and return to partner. Give left

hand to partner, place right hand in small of

back so gents can turn ladies around in place.

One more change and don't you roam

Take your gal and get back home

And everybody swing your own.

All gents end with original right hand ladies as new partners.

Note: Repeat for head gents, then twice with side gents working.



JOHNNY LE CLAIR

A colorful figure in the square dance world is the slim young caller from Burris, Wyoming, Johnny Le Clair. Johnny has been a rodeo rider, a rodeo announcer, and now runs a wide-spread ranch. He takes time out to do a lot of square dance calling, however, and loves it. Johnny started dancing in December of 1950 with the Burris-Crowheart Square Dance Club, which had just been organized. He had been dancing with them about four months when their caller, Ed Reeves, moved away. Ed and other callers had encouraged and helped Johnny with his calling and so he was a natural to succeed Ed with the group. He's been calling ever since, and now has classes five nights a week in Riverton, Lander, DuBois, and Burris.

Johnny and his charming wife, Marjorie, attended Pappy Shaw's June Class of 1952 and the August session of Asilomar, 1952. They found both of them to be invaluable sources of learning and material.

Square dancing is on the up-grade in and around Johnny's home, where some of the dancers have to drive as far as 35 miles one way to attend club dances. Johnny's first thought in square dancing is fun—and creating friendliness among dancers. He invests his calling with his own brand of pep, enthusiasm, and friendliness, which are eagerly welcomed by his dancers.

THE COUNTRY SQUARE

By Art Carty, Birmingham, Mich.

Music: Any Good Hoedown

Head two couples with a bow and swing

Lead 'em on out to the right of the ring

Circle four you're doing fine

Spread right out and form two lines

Go forward eight and eight fall back

With the opposite lady, Box the Gnat

Gent take right hand of lady directly across from him (right hand to right hand) and moving forward, lady makes a $\frac{1}{2}$ left face turn as she passes under gent's raised arm to face reverse direction. The gent makes a $\frac{1}{2}$ right face turn to face lady, thereby also reversing his direction.

Box the Flea and go back thru

Action the same as above except that left hands are joined and lady makes right face turn while gent makes left face turn.

Travel four in line with the opposite two

Couples #1 and #4 make a line of four by the ladies hooking right elbows. Couples #2 and #3 do the same.

Turn the line just one time round

Then the men left face and the ladies whirl

And you do-paso with the opposite girl

The gents make a left face turn while the ladies continue around until they are facing the opposite gent in the line of four—and then a do-paso

A little more doe on the edge of the floor

With a brand new girl, form new lines of four

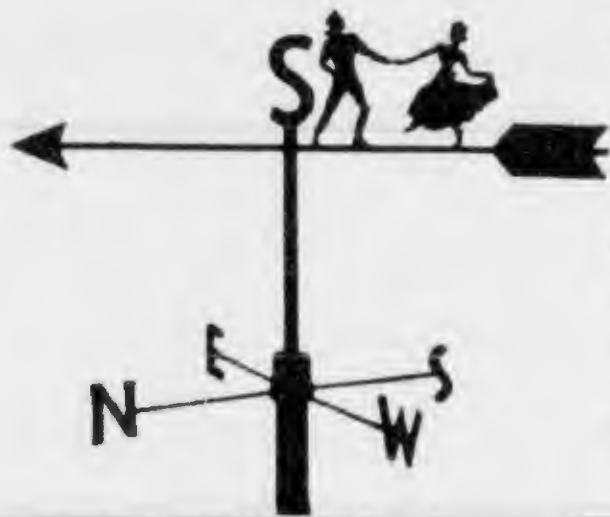
Repeat three more times.

BOB OSGOOD'S RECORD SQUARE - 1949 - 1953

Did you ever find yourself suddenly in the midst of more than a dozen jobs, all important, but none of which were getting the time and effort you intended them to have because you were spreading yourself far too thin?

That is exactly the condition we found ourselves in last month. You see, the main purpose for our existence is to put out the best square dance magazine possible, and in that way try and do what we can to promote good square dancing all over the world. Our time has been divided over the past three years with a very worthwhile and profitable enterprise known as The Record Square. We've enjoyed the many contacts with square dancers and the fun we've had with this large retail mail order business, but we now realize that with three million square dancers or more across the country, we have an even larger responsibility—that is, to make the magazine not only more valuable, but to make it available to a greater number of people. For that reason, after very careful consideration, we have sold The Record Square and all our retail business other than that which has to do with our own Sets in Order label, to the Square Dance Square in Santa Barbara, California. We know that you will be pleased with the prompt and efficient service of the Square Dance Square, and we know that you will understand the move we have made.

THE SETS IN ORDER GANG



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Arizona

Both the 5th Annual Southern Arizona Square Dance Festival at Tucson on January 23 and 24, and the 6th Annual Square Dance Festival and Fiddlers' Jamboree at Phoenix on February 6 and 7 are now events of history. Both were well-attended and just bursting with square dance activities from dawn 'til dark 'til dawn again. Reports came of round dances being practiced at 3:00 A.M. in the bedroom of an interested caller who had been too ill to attend the festivities. The festivities came to him. Another report came of a group of 30 or so doing "Side by Side" in perfect formation between the tables of one of the most fashionable restaurants in town. No doubt about it—the presence of several thousand square dancers in any given area gives that area a bit of a lift. Bob Osgood and Arnie Kronenberger called and conducted workshops in Tucson. In Phoenix, M.C.'s included Bill Yates, Leo Hall, Tom Glenn, Marvin Poor, Jim Girard, Roy Sutton, Merrill Robbins, John Matthews, Bob Merkley, Pop Dunkle, Johnny Schultz, and Doc Noffsinger.

Florida

In the Bradenton area, the R. C. Lindstroms are teaching a beginners' group to square dance each Monday night at Paradise Park Recreation Hall, Tuesday morning at the Trailer Park Auditorium, Tuesday night at the Sarasota Tourist Club, Wednesday night at Sunset Park Recreation Hall, Thursday night at the Bradenton Auditorium. A group of advanced dancers have formed a Saturday night club and the Lindstroms will also instruct and call for them. This makes quite a few places for the winter visitors to contact during their Florida stay.

New York

The beautiful new YWCA building in Rochester, N. Y., will virtually be turned over to the Foot 'n' Fiddle Square Dancers on April 24-25 for the first annual Western New York Square Dance Jamboree. Clubs from all over New York State and New England and Pennsylvania will be invited to attend. There will be hoedowns Friday and Saturday evenings, and special sessions devoted to Western square dance styling, calling, and techniques; American folk dancing; caller's training; and European folk dancing. Chairman of the event is Norma Gordon. Address inquiries to Foot 'n' Fiddle Club, YWCA, 175 Clinton Ave., No., Rochester, N. Y. Deadline for reservations: April 21st.

Texas

The Mid-Tex Square Dancers' Assn. will have its spring membership dance on April 11, at the city coliseum in Austin. The afternoon clinic will be conducted by Mrs. Bertha Holck, and will feature new squares and rounds. Both the clinic and evening dance will have music by Victor Raby's Texas Star Swingsters and Jim Tidwell's Cripple Creek Ranch Hands.

M.C.'s for the evening will be Jim Fomby, Jim Brower, George Lowery, and Bill Lamons. Callers will be from Alice, Austin, Bonham, Brownwood, College Station, Corpus Christi, Galveston, Gilmer, Houston, Kingsville, Llano, Medina, Port Arthur, Rockdale, San Angelo, San Antonio, Victoria, Waco, and Wimberly, Texas, and De Queen, Arkansas. Exhibitions for the evening will be presented by the Waco Sets from the Waco State Home, with their caller, Mabel Balch.

Officers of Mid-Tex Assn. are A. H. "Buck" Benney, C. A. Sellers and Manfred Holck.

Georgia

New publication of the Georgia Folk and Square Dance Callers' Assn. is the Georgia Square Dancer, a newsy mimeo-ed sheet which flows well and is easy to read. It includes announcements of special dance events, and reports on events past. Joel Carman, Jr., 1586 Childress, Atlanta, Ga., is the editor and folks in the area are invited to send their square dance news in.

Ohio

About two years ago this month, the Denim Dancers of Cleveland organized for the purpose of bringing together a group who already knew how to square dance and teaching them the more advanced figures as well as improving their styling. They now number 32 and have two general sessions of square dancing on 1st and 3rd Thursdays. On alternate Thursdays they hold caller sessions and practice sessions.

They also sponsor a monthly square dance open to both beginners and advanced dancers. The Denim Dancers members teach and dance with the newcomers and they find this works out very well. They also introduce a new caller to the community at each dance, so that the mixed group may dance to the many good callers in the area and thus broaden the scope of their dancing.

The club is also very active in the community, being the only organization that teaches square dancing as a unit. Cleveland could not yet be called a square dancing town, perhaps, but there is a noticeably increasing trend towards a lot more interest, and the Denim Dancers intend to keep that interest growing.

Minnesota

A big whingding indeed was the Winter Carnival Square Dance Jamboree in St. Paul's Municipal Auditorium on January 31st. George Podyny's Orchestra furnished the hoedown, and M.C.'s were Ralph Piper, John Wald, Russell Andre, and George Gustafson. The ratio of squares to rounds on the program was three to one and over 20 callers took turns at the mike.

Washington

Jack Riley, of the famed "Aqua Barn" and Caller Heber Shoemaker are sponsoring a radio program on square dancing over station KRSC, Seattle, every Saturday night. They give with some of the newer calls, old calls, new and old rounds, and announcements of dances in the area. Purpose is to promote and publicize square dancing, to re-interest those who may have dropped out temporarily, and to start those who haven't yet had square dance fun.

MC's of the Blue Mountain Jamboree at Walla Walla on January 31, were Paul Troeh and Clyde Warrior. Program featured alternation of two squares with two rounds plus an intermission exhibition by the International Folk Dancers of Richland, and Del Lawrence and Sunny Clark doing Skaters Waltz.

Among the many March of Dimes dances was one given by the North Central Council in connection with a Caller's Clinic and Swap workshop on February 7th. The entire program was held at the New Wenatchee Junior College Campus Theatre. Services for the evening dance were donated.



Club prezes who attended a party square dance in Bellingham, Washington, recently. L to R—The Tony Elicks, Bob Schencks, Harold Frayseths, Miss Mary Knibbs, Bob Schneiders, Archie Ewings, Rudy Olsons, and Ronnie Rossells.

South Dakota

The T-Square Dance Club of Tyndall, S. D., was organized in March of 1950 and meets every first Thursday of the month. New officers for 1953 are El Schamber, Ed McNaboe, Mrs. Fred Felton, and Ernest Evers. This group numbers about 60 couples, plus invited guests.

PUT YOUR ARMS AROUND ME HONEY

Original Dance by Paul Phillips, Oklahoma City

Western Jubilee Record No. 591—One side with calls by Paul Phillips
Flip side instrumental, Key "C"

1—Honor to your opposite—now that corner girl you guys

Now your partner—Swing the lady that you idolize

Partner.

Alemande left with your left hand a right and left it's grand

Hand over hand go 'round the ring, boys listen to the band

Put your arms around your honey, swing that pretty maid

Alemande the left, just one, your partner promenade

Oh! My! I'd like to swing with a girl like you.

2—Head two gents with corner girls go forward make a ring

4 hand ring—circle left.

Turn your partner with your left then form that ring again

Original partner.

This time swing your partner with your left hand all the way

Let your partner star by the right is everybody gay!

Original.

Put your arms around your honey, swing that pretty maid

Original partners.

Left hand swing that corner girl, take her and promenade

Sing! Oh! My! I never knew any girl like you.

3—Repeat No. 2 above.

4—All join hands and circle 'round you make a great big ring

Break the ring your corner swing and you form that ring again

Once around.

Now break the ring your corner swing and now boys don't be late

Once around.

Do ci round that corner girl go back and swing your mate

Alemande left your corner and with an alemande thar

Go right and left then into the middle and make that big old star

Shoot that star and promenade with your sweetheart true

Take her home, she'll swing with you

5—Repeat No. 2 above for side two gents with corner girls.

6—Repeat No. 2 above for two side gents with corner girls—Last line:

Sing! Oh! My! I'd like to swing with a girl like you.

LOTS OF ACTIVITY - - - NO HEADLINE THIS MONTH

SAN DIEGO COUNTY REPORTS

HEARTLAND: The Heartland Square Dance Federation held its first Installation Dinner at Casper's Ranch Club, El Cajon, Jan. 30, with 123 attending. Frank Dyson, of the Heartland Callers' Assn., acting as M.C., introduced the Installing Officer, Clarence Montgomery, past president, who presented a new Heartland gavel to the new president, Bill Davis, of the Promenaders. The other officers installed were: T. J. Payne of Calico Twirlers, vice-president; Doris Drockton of Balance and Swing, secretary; and Edna Turner of Buttons and Bows, treasurer.

The other new Board members are: Juan Frank, Balance and Swing; Les Morgan and Tommy Thompson, Circle 8; Mildred Siefert, Buttons and Bows; Ed Fuller and Ed La Dou, Lazy 8; Stan Bryan, Promenaders; Larry Turner, Calico Twirlers; and The Ernie Shohoneys from Huff 'n' Puffers.

The decorations were red Heartland hearts and the head table was centered with a "square" of square dance figurines, red tapers and red camellias. Out of town visitors were Al Messersmith and Faye Oberg from Oceanside; and Bob and Nita Ward from Colton.

Saturday, January 31, was the Heartland Federations regular 5th Saturday night dance. It was held in the delightful new La Mesa Junior High School. Past-prez Clarence Montgomery was absent, all in a good cause, as he was attending the Southern California Square Dance Assn. Council meeting in Riverside, of which we are happy to be new members. The hall was filled to capacity and Heartland callers did a good job.

PALOMAR: The Palomar Roundup on Jan. 31 at Williams' Barn had 250 dancers in attendance and Jonesy calling.

The ALAmanders of Escondido have formed a new closed club called the Allemanders, with Lennie Hogg calling, the 3rd Saturday of each month.

SAN DIEGO: San Diego County Square Dance Assn., in conjunction with the San Diego Park and Recreation Dept., sponsored a Round Dance Institute, Feb. 20, 21, 22. Sessions were held in the splendid Balboa Park facilities and were conducted by Frank and Carolyn Hamilton of Pasadena. The Hamiltons, faculty members of the Sets in Order Summer Institute at Asilomar, conducted a very successful session in San Diego last April, also.

5TH THURSDAY ROUNDANCE PARTY

A very nice party indeed was that presented by Frank and Carolyn Hamilton at Alexander Hamilton School, Pasadena, on Jan. 29. This is a regular 5th Thursday feature, with guests from Hamilton's round dance classes. Six groups of three rounds each were interspersed by demonstrations. Ivan and Molly Lowder did "Walking My Baby"; Crissy Pickup and Gordon Moss, his "Lady of Spain"; the Passarellos their "Side by Side"; Dorothy Martin and Dale Garrett her "Down the Lane"; the Dale Garretts, Schottisches; the Donn Harters, "Glow Worm"; Eve Maxhimer and Leonard Zuerlein, the "Maxhimer Waltz Medley"; the Doc Alumbaugh, 1898." At intermission, two squares from the Sunny Hills Dancin' a Round Club did "Blue Pacific Quadrille."

SAN FERNANDO SASHAY

By Larry Shiffer.

Check this new class for beginning round dancers. Gordon Moss and Crissy Pickup are conducting it on 2nd and 4th Mondays at Cahuenga Hall. Good place to start.

Both Ralph Maxhimer's Levis and Laces and Homer Garrett's Y-Knot Twirlers made a big hit on their recent trip to the Phoenix Festival. Homer's group had a time when his voice deserted him temporarily and he had to **whisper** his cues.

Spike Henderson has a bunch of new classes starting. These are all open. Beginners can go to San Fernando Jr. High any Tuesday night for instruction; there's a Refresher Course at Van Nuys Jr. High 2nd and 4th Wednesdays. Spike also has a regular Saturday night dance at San Fernando Jr. High. Over the hill in Hollywood, Spike's teen-age group meets at Hollywood Playground, 1st and 3rd Fridays—6:30 to 10:30 P.M., and is for children from about 9 through high school age.

The Valley Bachelors and Bachelorettes of North Hollywood are a very active group, with Ed Fischer, President. During the past year they have attended many benefits and big dances in a body and have taken trips to visit with other B & B Clubs. Breaking away slightly from square dancing, they also have a riding group and have had day-long outings at the public parks, followed by square dancing at night. Their year was well-rounded out when over 50 of their members showed up at the yearly round-up of all the area B & B clubs at South Gate Auditorium.

NEWS NOTES FROM NORTHERN CALIFORNIA

By Dan Allen

We had a wonderful time at the Tucson Festival, seeing old friends and making new ones. The committees functioned smoothly and efficiently. Included in the trip were two good dances in Los Angeles, on the way back. These were the March of Dimes Dance in Burbank, with (whew!) 98 squares; and the Rip 'n' Snort Club, where Arnie Kronenberger pinch-hit for Bob Osgood, who was busy being televised . . . Arnie did another good job at the Dancers' Assn. Stampede, Jan. 31, in San Leandro High School.

Jim York made his debut after two years' absence at a party in San Rafael, Feb. 7, sponsored by the Marin Hoedowners. It is good to have him back at calling. He will combine with Lee Helsel on March 14 at Crockett Grammar School. For tickets write Jane Fairhurst, 59 La Cruz, Benicia. \$1.50 per couple includes food.

The Monterey Bay Area Callers' Assn. under Pres. Theron Wright sponsored a Jamboree at Carmel High School, Jan. 11, with Johnny Savage as general chairman. The event brought in dancers from near and far. . . . The Square S Club of Sebastopol, with the Redwood Empire callers, will put on a Spring Roundup March 14 at Holy Ghost Hall. On May 3 at Lakeport, the same Assn. will combine with the Dos y Dos and Gaytimers Clubs for an afternoon Jamboree.

The Buzzin' Boots, a new Marin County Club with Bill Owen its caller and Pres., put on its first party on Jan. 30 for an enthusiastic group of dancers. . . . The Country Squares of Sacramento, under Dave Biggs, were the guests of Covered Wagon Squares of Orangevale under Don McDonald on Jan. 11. . . . The Star Swingers of San Jose entertained 34 sets on Jan. 24, and the walls bulged. Many good callers and the music of Big Jim De Noon A real fine party.

The Johnsons, Grahams, Clarks, and Hendersons danced in Southern California at Clarke Kugler's 8-Ball Reunion and Bob Osgood's Beverly Hill Billies. They had a lot of fun. . . . The regular first Saturday in January at the San Leandro Grasshoppers had 200 dancers and Helen McKee from New York, in pursuit of square dancing habits and material in the West.

SAN JOAQUIN VALLEY MEMO

By Bill Tompkins

ATTENTION, ALL POINTS!: The Central California Callers' Assn. has booked the Broken Wheel Ballroom in Madera for a jamboree on March 14! Everyone is welcome and Caller Red Leming, general chairman of the affair, reports that the following Assn. members are scheduled to call: Ted Homan, Red Leming, Bernie Ward, Dingie Wheeler, Bob Baker, Francis Monnier, and Joe Stockton.

FRESNO: Lillian Dionne, a member of the Barn Owls of Eugene, Ore., danced with the Wranglers while visiting in Fresno, and also helped celebrate the birthday of Alice Ward, Bernie's taw.

MADERA: Newly elected officers of the Stampedeers are Dingie Wheeler, Larue Barnes, and Annette Leming. Dingie has a new class for beginners meeting every Monday night in the Pershing School. Registration is still open, so if you have any friends in the area who want to get started, here's their chance.

MERCED: The Merced County Folk and Square Dance Council sponsored a benefit dance at the Fairgrounds on Jan. 29. The star attraction was the one and only Fenton "Jonesy" Jones from down LA way. Attendance was colossal.

FRESNO: The Central Calif. Callers' Assn. sponsored a March of Dimes benefit dance at the Memorial Auditorium on Jan. 31. Callers were Francis Monnier, Bill Richardson, Joe Stockton, Bernie Ward, Bing West, Tom Wright, Bob Baker, Red Leming and Hunter Crosby.

DEL REY: Caller Bob Baker and the Square Wheelers had themselves another whingding at the Del Rey Danish Hall, with Caller Les Gotcher of LA. Cake and coffee were on tap all evening. About 15 squares attended. Betty Olsen, a member of the club, is **making** a club pin for each member! The design is original—a wheel within a square—and the pins are almost ready.

MERCED: The Fruitland Hi-Steppers are having an open dance, both square and round, at the Merced High School Gym on March 7. Calling assignments will be handled by Caller Gordon Glidden and a guest group from the Central California Callers' Assn.



Includes dance descriptions, new calls, Folk and Square Dance news, pertinent advertisements, pictures, cartoons, articles by Folk and Square Dance leaders, record and book reviews, costume information and personality sketches — \$2.50 a year.

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THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

MARCH 1953

ABOUT THIS ISSUE

Thirteen dances (three rounds, eight squares and two breaks) make up this issue of The Workshop. To all of you who have sent in your calls and dances, thanks. Please keep it up. Be sure, when submitting copy for The Workshop, that it is put in as nearly complete form, with explanation, etc., as possible.

The Workshop goes only to those who subscribe to the special Caller's Edition of Sets in Order. The cost is 10c per issue (or \$1.20 per year), and is bound right into your monthly magazine. We'd like suggestions and opinions of things that could better help you in The Workshop.

DOUBLE BOX

By "Lefty" Davis, South Gate, Calif.

First and third bow and swing
Go round and round with the dear little thing
Forward up and back to the ring
Forward again and box the gnat with the right hand over
Box the flea with the left hand back
Swing that girl in the same old track (opposite lady)
Now face the sides and don't you blunder
Inside arch and the outside under
Box the gnat with the right hand over (center four)
Box the flea with the left hand back
Swing that girl in the same old track
Now circle four go round the floor
It's once around and a quarter more
Now pass right thru to the side of the town
Do-sa-do go all the way around
Box the gnat with the right hand over (on the sides)
Box the flea with the left hand back
Swing that girl in the same old track
Circle four you're on your way
Now whirl away with a half sashay
Circle up four in the same old way
Circle four and don't be late
2 and 4 gents open out and make it eight
Allemande left with your left hand
Go half way round with a right and left grand
Twirl by the right she's center bound
Pick up your Honey as she comes round
Promenade go round the town.

When 2 and 4 couples are active 1 and 3 gents open out.

THE NEW MEXICO STAR

By Lawrence Snapp, Mountainair, New Mexico
Introduction

All you gents from the Sunshine State
Honor your corner, and your pretty little date
Lead to the right with a left hand round
Partner by the right go all the way round
Allemande left with the old left hand
Step right in to a right and left grand
Go right and left, don't be afraid
Meet your honey and promenade
You promenade, go two by two
Take a little walk, it's up to you.

Figure

Gents star right and don't be slow

Three quarters round do a do si do

Start do si do with original right hand lady.

A right to your corner and back to the bar

Your new corner is original partner; BACK TO BAR—back to new partner.

Put your lady in front, for New Mexico Star

And go around her. As gent starts to center, turn partner left face under your joined left hands, putting her in front, both facing CCW. As partner comes under arch, drop hands.

Now the gals in close, and the gent out wide

Gents star, clasping hands at arm's length. Ladies move in a little closer to center, forearm at about vertical angle—their palms joined above gent's hand.

Hang on tight, gonna take a little ride

Break that star with a left hand whirl

At "break" ladies left about face, join left hands with partner and swing quickly $1\frac{1}{2}$ CCW. This leaves gent in position.

And a right hand round that corner girl

A left to your own, but pass her by

No swing around.

And swing the next little Sugar Pie

Around and around and I'll tell you why

Now four ladies chain and watch 'em go

Opposite left and you do si do

It's a right to your corner and back to the bar

Turn your lady under where you are

Eight to the center in a right hand star

Same old star in the same old way

The brightest star in the milky way

Let that star thru the heavens whirl

Right hand round your corner girl

Left to your own go all the way around

Swing Sally Goodin as she comes down

You now have your original right hand lady for a new partner.

And promenade her round the town

You promenade your new little date

Gonna take a little walk in the Sunshine State.

BREAK

This Figure Starts from a Do-paso
Presented by John Niedermeyer, Medford, Ore.
Partner left with the left hand round,
The corner lady with the right hand round,
The partner left and don't fall down, go all the way round

To the right hand lady with the right hand round.
And the partner left with the left hand round.
Now the corner by the right just one more time
It's a once and a half, you're doing fine,
And the gents step into a left hand star,
And you back up boys in a wrong way thar,
Now the ladies go in and the gents go out,
Both walk forward.

And you turn that wrong way star about.

Ladies are now in the wrong way thar.

The lady backing up in front of the gent becomes his corner.

Now the corner lady with a left hand swing,
And the four gents star across the ring
To the opposite gal and she's your own,
So you promenade, you promenade home.

STARDUST

By Lee Boswell, Gardena, Calif.

(1st and 3rd) lead to the right of the ring
With a right and left thru
Turn right back and box the gnat with the opposite two and star by the right
Gents reach back with the left hand over
Pull 'em thru and star by the left
(Head) ladies whirl to the center to a left hand star

Sides keep turning where you are
Four ladies chain across the town
Two ladies turn full turn around
Chain right out on the opposite side
Come on gals keep in stride
Chain 'em in, chain 'em out
Keep on turning those stars about
Come on gals, you know you must
Chain on thru the old star dust
When the ladies are back where they should be
Drop your hands and circle three
Now shoot the (Head) gents to the center of the set

With an arm around his own little pet
Now roll away in the center of town
Side stand still with an arm around*
It's a four couple chain, the ladies hook
Turn four in line (side) gents hook
Turn once and a half, you're doing fine
Ladies hook on opposite side
(Head) gents hook turn once and a half and give 'em a ride

Ladies hook the outside two
(Side) gents hook, turn once and a half, you're all thru.

Ladies hook just once more.

(Head) gents hook in the center of the floor

*And turn that line, go all the way around

Drop right off at your home town

Everybody swing and whirl.

*Stop dance if desired.

FUN WITH THE PASS RIGHT THRU

By W. B. (Bill) Mitchener

One and three, you bow and swing,
And lead right out to the right of the ring.
Now with those folks do a pass right thru,
The sides turn around and the heads back thru.
You all turn around like you ought to do,
And the center four do a pass right thru,
And circle four with the outside two,
Just once around—then pass right thru.
The sides turn around and the heads back thru.
You all turn around like you ought to do,
The center four will circle-o,
When you get home, do a docey-do, etc., etc.

Note: Repeat for side couples, with heads turning round and the sides backing thru. The turning around is done like at the end of dip and dive, in order to get the lady on the gent's right side.

DULUTH STOMP

by Lloyd Yesberger, Duluth, Minn.

First and third balance and swing
Into the center and back again
Right and left thru across the set
Right and left back, you're not thru yet
Chain the ladies across the way
Chain 'em back, don't let them stay
Ladies swing in and form a line

On last chain, men do not put arms around girls' waists; join left hands and turn girls to a line of four with the girls in the center.

Sway forward and back, now keep in time
Break in the center with a three-quarter spin
Pick up your corners and balance again

This leaves two lines which are parallel with first and third positions, girls facing the center of square and men facing away from center.

Break in the center and swing with the right
The gents catch on like the tail of a kite

Swing with the right hand and form two lines parallel to second and fourth positions with both men in the middle.

Ladies drop off, the gents all swing
With the left.

Side gents catch in the middle of the ring

This leaves the girls on the corners of the square and the men in a line of four parallel to first and third positions.

Pop that line when you get thru
And swing that girl in front of you

Original corner girl.

Take this lady for your own

Give her a twirl and promenade home

Repeat for heads, then twice for sides.

Alternate Ending:

Pop that line and here we go

Turn the girl in front with the right elbow

Then a four hand star with the lady behind

Two stars turning at the same old time

The heads to the center with a right hand star

Go once around, but not too far

Meet your corner for a left allemande

Right to your own and a right and left grand.

GOODNIGHT LADIES

(Last Dance)—Kansas City Workshop Notes

Ladies standing on the outside of a circle facing the center, gents facing their partners. Gent takes partner by R hand and moves to his L after each of the following lines:

Goodnight ladies

Gents move one to L.

Goodnight ladies

Gents move one to L.

Goodnight ladies

Gents move one to L.

We're going to leave you now

Gents move to next lady to L and swing her with R elbow swing, then promenade her, as everyone sings . . .

Merrily we roll along, roll along, roll along

Merrily we roll along o'er the deep blue sea.

Repeat.

WHEELIN' LINE

By Dave Clavner

Allemande left and allemande thar

Right and left and form a star

Back 'em up, boys in a right hand star

Heads wheel out to the couple behind.

All 4 gents break star with 1/2 L turn to face forward. Head gents turn new partner in place to face couple in back. (#1 face #4; #3 face #2.)

Do sa do and form two lines

3/4 do-sa-do into line of four with ladies on the ends. Hook elbows along line.

Turn those lines like a weathervane

And keep on a-goin' 'til you're home again

Ladies go forward, gents backward, turn the line once around.

Balance back and see how they look

All balance back and slide out to hand holds.

Pass right thru to a right and left hook

After balance, couples pass thru and continue around square in the direction they are facing. Meet oncoming couple and assume right and left hook line of 4. Ladies inside and gents on the ends. #1 with #2; #3 with #4.

Turn those lines once around

Gents go forward, ladies backward.

Balance back and what do you know

All balance back and slide out to hand holds.

Pass right thru to the couple you know

Couples pass thru and continue around square in same direction as first pass thru.

The ladies chain to a do paso

Meet oncoming couple (#1 to #4; #3 to #2) and the two ladies chain right into a do-paso with the opposite gent. No turn in place at the end of the chain.

Promenade with a brand new beau

Finish do-paso with roll into promenade with original opposites back to gent's home position.

Repeat for sides to get original partners back.

JAMBALAYA

By Ernie Owens and Jim Mork, Oakland, Calif.
(Mac 680—without calls; Mac 678—with calls by Jonesy)

Now you bow to your partner and your corner
Join your hands, circle left around the ring-o
Pick guitar, fill fruit jar and be gay-o

Swing Yvonne, sweetest one on the bayou

Allemande with your left on the corner

Grand old right and left around, don't step on her

Promenade your pretty maid, me oh my oh

Swing Yvonne, sweetest one on the bayou

Figure:

1st and 3rd pass right thru, split the ring-o

Round just one and you circle in the center

Once and a half, pass right thru to your corner

Left elbow swing, twice around, don't step on her

Sides you star by the right go like thunder

Come back by the left, don't you blunder

Docey corners, and you see-saw your partner

With your right, box the gnat with your corner

Break:

Go home John, swing Yvonne, me oh my oh

Join your hands, circle left around the bayou

Dressed in style, go hog wild, me oh my oh

Swing Yvonne, sweetest one on the bayou

Allemande left, etc.

JAMBALAYA

By Paul Phillips, Oklahoma City, Okla.
Western Jubilee 590

This call is adapted from the patter call "Calcasein Jambalaya" by Harry McHaffie of Maplewood, La.

Introduction:

Swing your Y-vonne sweetest one on the by-o

Promenade your Y-vonne around the by-o

Jambalaya—Crawfish pie—a fillet gumbo

Son-of-a-gun you'll swing your hon-ee on the by-o

Figure:

Head couples back to back now run around the by-o

You'll pass her once then you pass her twice
oh-me-oh-my-o

Two left hand stars sailing high in the sky-o

One right hand star in the middle of the by-o

Side swing then twirl to the corners of the land-o

Allemande left with your left hand, a right and left grand-o

Hand over hand you meet your honey — wink your eye-o

Promenade that sweet thing around the by-o.

Break:

Head ladies chain—side couples swing on the by-o

Side ladies chain—head couples swing on the by-o

Join your hands and make a ring around the by-o

Do-si-do in the old gumbo, o-me-oh-my-o

Your partner left then your corner right and pull her by-o

Swing that next gal on the sly-o

She's your Y-vonne the sweetest one so promenad-o

Son-of-a-gun we've had some fun on the by-o.

KENTUCKY WALTZ

By Lud and Addie Royston
(Inst. by Sandy Tepfer)

Records: Western Jubilee 712; Macgregor 654.

Position: Couples in ballroom position in circle, M facing out, W facing in. Described for M, W dances counterpart.

Measures Figure

- 1-4** Scissors Waltz. Turn so L hips are adjacent. M crosses L foot across in front of R, then complete waltz meas. R, L in place; W crosses R foot behind L, then completes waltz meas. L, R in place; both moving in R-LOD, pivot to L on last count so R hips are adjacent and repeat with M crossing R in front, W crossing L behind, moving in LOD. Repeat again both measures.
- 5-8** Balance. M steps forward L, touches R to L, hold. W steps back R, touches L to R, hold. Repeat with M stepping backward R, W forward L. Repeat again out and in.
- 9-16** Repeat measures 1-8.
- 17-20** Grapevine and Waltz. Moving sideways in LOD, M steps L to side, R behind, L to side, R in front, L to side, R behind: then 2 measures of waltz turning CW once around, moving in LOD. W grapevine counterpart.
- 21-24** Repeat measures 17-20.
- 25-32** Pursuit Waltz. With M facing LOD, W backing M dances 8 measures pursuit waltz, twirling W to R on measures 3, 4, and 7. On measure 8 resume position to repeat dance.

CORONADO SCUTTLE BUTTER

By Van Vanderwalker, San Diego, Calif.

Note: Everybody moves in this dance. Girls inside of square and gents outside of square when passing each other. Do not touch hands when passing.

- 1st and 3rd go forward and back**
Forward again and pass on thru
Split that ring—go around just two
While the sides turn your opposite RH round
Now partner's ALL with a left hand round
Corner's ALL RH round—partner left like an almande thar
Back up boy's in a RH star—
Shoot that star with a full turn around—
Dance right by your corner gal
Original corner
It's a right hand round that next little Sal
Opposite
Come right back on the same old track
A left around your own when you get back
Original partner
Walk right by your RH lady
RH swing with the next pretty baby
Opposite
Twice around on your heel and toe
Left to the next (original corner) and you do paso
Partner left—corner right—partner left with a left hand round

CORONADO SCUTTLE BUTTER (Cont.)

Turn once and a half and don't fall down—

Gents star R across the town—

Turn the opposite lady left hand round—

Walk right by that corner girl

Grab the next—you swing and whirl—

Promenade

Original corner.

DUTCH FOURSOME

Introduced by Paul Peters

Records: London 734 or Columbia DX 1616 (British). The London allows 3 changes, the Columbia 5 changes, but the latter must be slowed down.

Position: As for Spanish Circle — couples facing couples arranged in a circle, partners holding inside hands. Couples are facing either clockwise or counter-clockwise. Described for man, woman dances counterpart.

Measures Figure

- 1-2** Step forward on L, swing R; step back or R, swing L.
- 3-4** Couple pass through without turning, step LRL, face partner and point R.
- 5-6** Balance fwd R, back L, holding R hands.
- 7-8** Exchange places, with partner, turning her under her right hand, step RLR, lady changing hands while turning.
- 9-16** Repeat meas. 1-8, returning to original positions.
- 17-18** Join both hands with partner and balance toward opposite couple, step L sideward, swing R over L; step back on R, swing L over R.
- 19-20** Pass through opposite couple, men turning to L, lady to R, step LRLR, finish facing opposite lady taking both hands.
- 21-24** Repeat meas. 17-20 with opposite lady, finish with partner.
- 25-32** Repeat meas. 17-24 with partner and opposite lady. Everyone has progressed to the four corners of the foursome.
- 33-36** Hand hand star — touching fingertips, waltz 4 meas. starting L foot, LRL, RLR, LRL, RLR, clap hands on last 2 steps, pivot in to form left-hand star.
- 37-40** Left-hand star, waltz 4 meas. starting L foot, end with 2 claps.
- 41-42** All 4 join hands, balance in and out, drop opposite's hand.
- 43-44** Holding inside hand with partner, gent steps back on L, close R to it while lady takes slight step to L, steps R behind L with deep slow courtesy.
- 45-48** Take ballroom position, waltz 3 meas. right turn waltz, passing to right of opposite couple, progressing on to next couple and opening to starting position on fourth measure.

COW COUNTIES ACCOUNTS

March of Dimes Dances everywhere. One in San Bernardino was at the Center of the Square Hall on Jan. 17. Sponsored by the Hall and backed by the Cow Counties, the Argonauts of San Bernardino also co-operated with the affair, and the Mayor was present. Many donations of goods both to eat and raffle off were made. Callers were Kenny Young, Denny Titus, Paul Montgomery, John Ferchaud, Walt Bauman, Rex Parker, Jim McDaniels, Harry Spino, Bernie LeMay, Jim Carter and Morris Sevada, with Osa Mathews as M.C.

Circle Y Rounders, who dance with Ed Eaton at Riverside YWCA each Wednesday, celebrated their 3rd anniversary Jan. 28 with a dinner for members and special guests, followed by a dance. New officers for the coming year are Rex Du San, Frank Collins, Mary Schomberg, Rae Coryell. On the executive board are the Ed Beards, Albert Hights, Frank Collins', and Mac McKenzies.

A delegation of Cow Counties square dancers is expected to accompany the Cow Counties callers when they go to Phoenix, Arizona, on March 14 to conduct a "Cow Counties Hoedown" for the Callers' Swap Club of that city. This is a return engagement to repay the Phoenix club for their visit to Riverside on Jan. 31, when they held the very successful Cow Counties Arizona Night Hoedown at Memorial Auditorium.

Another new club was added to the Cow Counties Hoedown Assn. when the Belles and Beaus were admitted to membership. This club meets on the 1st and 3rd Saturdays at Mira Loma Hall, with Denny Titus calling. President is Bill O'Neill; secretary, Ruth Wagner, of Riverside.

Ed Gilmore called a rip-snortin' dance with his Boomchuck Boys, who have recorded with him on Decca, at Highland for their 5th Friday dance on January 30.

General meeting of the Cow Counties Hoedown Assn. was held at VFW Hall, Riverside, on Feb. 1. Plans for the special train to the Kansas City Convention were discussed, among other items. Jack White, president, conducted the meeting, which was followed by a potluck dinner and Callers' Dance.

BENEFIT DANCES SUCCESSFUL

Two of the March of Dimes dances on which reports have come in were the one at Olive Recreation Hall in Burbank, and at La Canada Jr. High School cafeteria. The former had 98 squares in attendance. Ralph Maxhimer acted as MC with music by Trixie and Bill, Jack Barbour and his group. Callers participating were Russ Gleason, Bob Hall, George Elliott, Arnie Kronenberger, Bill Hiney, Wayne Donhoff, Jack Hoheisal, Bob Osgood, Spike Henderson, Paul Pierce, Clarke Kugler, Dave Clavner, Lee Boswell, Joel and Ray Orme, and Lefty Davis.

Exhibitions were by the Tiny Twirlers with Joy Cramlet; the Boots and Belles and Levis and Laces with Ralph Maxhimer. Special feature was the appearance of the cast of the All-American Jubilee TV show, which features square dancing on its telecasts. The troupe performed with verve and added much to the proceedings.

In La Canada, an enthusiastic March of Dimes area, Al McMullen was host caller for the dance, which featured several guest callers, as well. Actor Dennis Morgan was on hand to present the door prizes and stayed all evening to watch the dancing fun.

EIGHT BALL ANNIVERSARY

The 2nd anniversary dance of the Eight Ball Club took place at the Mayflower Auditorium, Inglewood, on Jan. 18. About 37 squares danced to the callers who had called for the club during the past year. Music was by Dusty and Elsie Williams and Johnny Hamilton. Door prizes were given and pie and coffee served at the end of the evening. Clarke Kugler MC'd and Crissy Pickup and Gordon Moss demonstrated the round dance, "Lady of Spain." A square of dancers from Northern California was in attendance.

SPECIAL EVENTS IN MARCH

Big whing-dings in the month include the Western Association Jamboree at Sunny Hills, on March 8; the Y-Knot Twirlers Benefit Dance at Veterans' Memorial Auditorium, Culver City, on March 15; and the Spring Round-up at Needles, California, on March 21. This latter will feature callers from, probably, Arizona and Nevada, as well as California.

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PROMENADE OF SQUARE DANCE EVENTS

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COW COUNTIES ENTERTAIN COUNCIL

The Cow Counties Hoedown Assn. was host, on Jan. 31, to the Council of Southern California Square Dance Assns., which now number ten. Represented at the meeting were: Heartland Assn. (eastern San Diego Co.), the Clarence Montgomerys; South Coast, the Jack Pitts' and Bob Storks; Palomar, the Chas. Hales and Willis Kilmers; Associated Square Dancers, the Walt Hesenflows and Russ Huestis'; Western Assn., the Hoppy Hoppins, Charlie Quirmbachs, and Harry Longshaws.

Jack White, of the hosting association, presided, with Margaret Relph, as Secretary. Also present from Cow Counties were Carl Anderson, Vaughn Dunlap and Bob Relph. Open Squares was represented by the Bob McCartneys; Sets in Order by the Jay Orems. Bill Scott of El Centro, scouting ideas for a potential association in Imperial Valley, sat in on the meeting, which took place at the Old South Tea Room in Riverside. San Diego, Tri Counties, and United Assns. of Bakersfield were not represented. A letter was read from John Crowe, president of Fresno Square Dancers.

An extremely optimistic note on the square dancing picture in general was struck at this meeting by the reports from every area of new beginners' classes, well-attended, to be followed by definite plans for either absorbing the new dancers into older groups, or offering other spots for them to dance.

Considerable discussion took place on ways

and means for square dancers from the area to attend the 2nd National Convention in Kansas City. Santa Fe was the popular choice of a railroad to furnish a special train as it services the most communities from which dancers will probably travel. Santa Fe agents in all towns affected will be alerted to answer questions regarding the special train, which will probably feature a special floor laid in a baggage car for square dancing en route!

Air travel and the possibility of chartered planes was discussed, also, and the necessity of making plans for housing in Kansas City as early as possible. Ideas for next year's Convention came in for attention and details on this will be announced later.

After a report on coming Association-sponsored dances in various spots, the group adjourned for a pleasant dinner and then attended the Arizona Night dance at Memorial Auditorium, Riverside, as well as an After-Party at the VFW Hall.

DANCE PLEASURE FOR PATIENTS

Ray Shaw and two squares of his dancers recently put on an exhibition at the Camarillo State Mental Hospital, after which Ray called and the dancers helped in teaching the patients square and round dances, which were well-received. There is a great need for missions of this type, providing interest and fun for hospital patients, and a deep satisfaction for the visiting dance groups.

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FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

I guess I'm what you would call an "Old Timer." I've been calling square dances for about thirty-six years now, and have about eight calls and variations at my tongue's tip. One of my caller friends in Cleveland, Ohio, recently handed me a copy of "Sets in Order," and after reading it through I have come to the conclusion that there are enough good years left in me that I must keep up with you young fellows a bit better. Please start up my subscription.

C. A. McCoy
Seville, Ohio

Dear Editor:

Having been mauled and hauled through most of the 1952 Saturday nights . . . we have entered the new year with a lot of experience and enthusiasm. After being coaxed, tempted, and teased into learning to square dance, now I hardly have time or energy for anything else. Still have lots to learn, but from the first, mistakes and all, I refuse to do anything but have a good time and I can heartily recommend square dancing to any and all.

There are from 12 to 15 couples that are members of our club . . . "The Country Squares." We have a good, congenial bunch of people that mix easily, two good callers and a grand collection of records. The past year has been a busy one, but we look forward to getting more action with other groups in 1953.

Jim and Milly Huntsman
Sacramento, Calif.



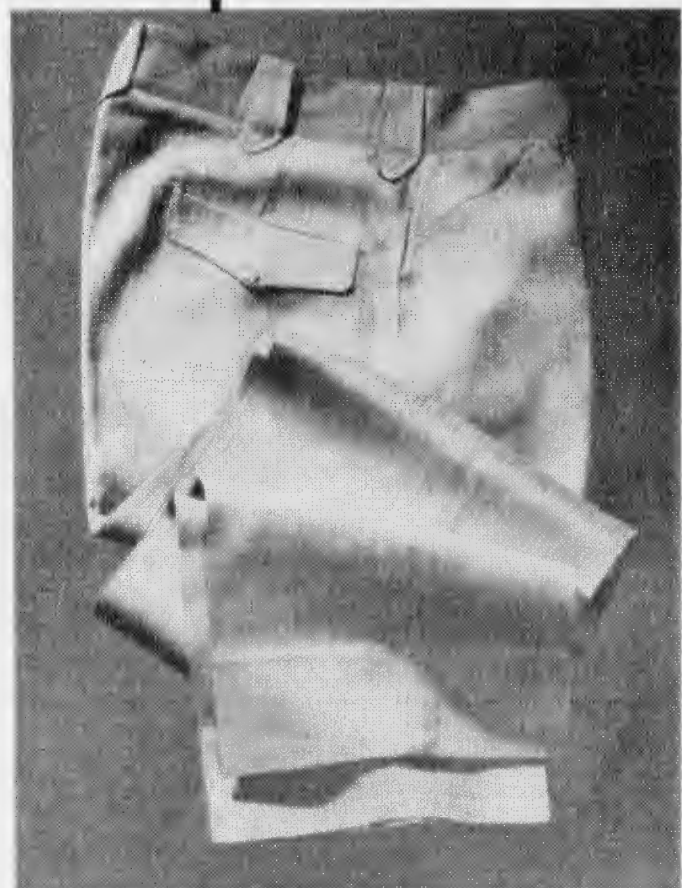
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Dear Editor:

My husband and I are presidents of our club and we named it "Belles and Beaus" . . . We picked the name from your magazine. We are not young but we sure get a lot of fun out of squares . . . My husband is sheriff of this county and I am the jailer, so you see it sure is relaxing to go square dancing.

Mrs. Buell L. Cotton
Huron, S. D.

Dear Editor:

Away out here in the land of sunshine and hula dancers, is a new square dance club called the Koral Kickers. Our membership at present consists of 26 couples. However, each week we grow larger. Who can resist a square dance?

Our officers are: President, Melanie Leuthard; Treas., Ralph Maggio; and Secretary, Virginia Hawkins. Hoppy Hopkins and Rick Griffin are our callers. We meet
(Continued on Page 26)

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LETTERS—Continued

once a week so if any of you square dance lovers happen out this way, look us up. We get so much pleasure from your magazine.

Virginia Hawkins
C.P.O. Club, Hawaii

Dear Editor:

My husband, daughter and I recently moved to Ketchikan from Ventura, Calif., where we had taken square dancing . . . Mr. Coulter and I volunteered what help we can give to teach new dancers here and keep the enthusiastic group going.

Every other doorway (nearly!) in an Alaska town leads into a "Bar." Alaska is growing, especially Ketchikan, and more and more families are coming in that do not patronize liquor establishments. That is where square dancing comes in. Recreation is a problem nearly everywhere, but seems especially so in our area.

I have had no calling training and am teaching from what I remember of being taught, but if enthusiasm and interest are any help—we should go over big!

If you know of or hear of any callers (or interested parties) from the States coming up this way, would you ask them, please, to let us know, here in Ketchikan. It would give the group such a treat to meet some of the callers they hear about. Mr. Coulter works at the Alaska Steamship Office, so it would be handy for anyone to contact through him.

Eula Coulter
Ketchikan, Alaska

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GUESSING GAME — SCRAMBLED SQUARE DANCE TERMS

How much do you know about square dance terminology? Here is a good chance to find out. Time yourself. Seven minutes is the absolute maximum, and *Good* time. 5 minutes should be enough for a Beginning dancer; 4 minutes for an Intermediate dancer; 3 minutes for an Advanced dancer. If you can do it in 2 minutes, you're Super—and if you can do it in 1 minute—Shame on you! You peeked at the answers! Dave Haskell of Alhambra, California, has used this game for a lot of fun at dance-parties.

Answers on Page 29.

- | | |
|-------------------|--------------------------|
| 1. Quraes necad | 11. Od is od |
| 2. Realcl | 12. Ebludo nutr cabk |
| 3. Norcer | 13. Ngadr gthir dan felt |
| 4. Gwsin | 14. Beuldo owbel |
| 5. Ternarp | 15. Sidela hacin |
| 6. Deermopna | 16. Enco nad a falh |
| 7. Postieop yalp | 17. Thigr nda flet hurt |
| 8. Naleeldam ftel | 18. Mleedalan hart |
| 9. Asp o od | 19. Toh imet |
| 10. Od as od | 20. Ym ytrept lirr |

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"Side by Side"

#678—"Jambalaya"/"Cold Cold Heart"
with call—Jonesy



#679—"Talkin' Up The Square" (Smoke,
Smoke Smoke)/"Ghost Riders In
The Sky" with call—Jonesy

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OPEN LETTER TO SQUARE DANCERS

So much has been said and written for the square dancers regarding Etiquette, Friendliness, Good Sportsmanship, etc., most of it by the square dancers themselves. Now, may I, as a caller, speak?

After talking to six different callers on this subject, I find not only myself, but four of them, victims of what is happening. Rather than being hired for a certain length of time, we are suddenly, at the close of a dance, told we are well-liked, swell callers, etc., BUT that they have made plans to get another caller for the next few times.

You say, "What is wrong with this?" Have some of you stopped to think that perhaps your caller has made a lot of his plans around your club night? Yes, we are paid for this job. Also, we put our hearts into it to make, for you, the VERY best evening possible so that you may have fun.

In my case, I was invited to join in on a Committee meeting in one of my clubs, to make plans for the coming year, and give advice and ideas. I gave up my evening to go to the meeting, and NOTHING was said about changing callers. The second dance after that, I was politely told how much I was liked, and notified of the change. Good people, we callers are human, believe it or not!

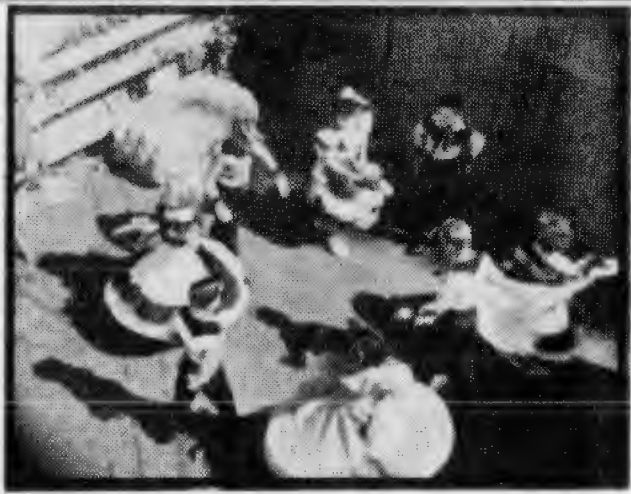
I had refused a club for next fall on the same night this episode happened, because I was already engaged for the night. I THOUGHT!

Do you honestly think it too much to tell your caller you are contemplating a change AFTER next month, or at a suitable time, and give him half a chance? None of us expect to stay or WANT to stay on after we have done our work, but in everyday life, we expect adequate notice when we're no longer wanted on a job.

A CALLER.

NEW YORK DANCE INFO

Bernie Klay, of New York City, says that he keeps an up-to-date listing of all the square and folk dances in the city, and will be pleased to pass along the information to any visitors who wish to call him. His telephone, EN 2-2045.



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ANSWER TO GUESSING GAME — SCRAMBLED SQUARE DANCE TERMS

- | | |
|-------------------|--------------------------|
| 1. Square dance | 11. Do si do |
| 2. Caller | 12. Double turn back |
| 3. Corner | 13. Grand right and left |
| 4. Swing | 14. Double elbow |
| 5. Partner | 15. Ladies chain |
| 6. Promenade | 16. Once and a half |
| 7. Opposite lady | 17. Right and left thru |
| 8. Allemande left | 18. Alemande thar |
| 9. Do pas o | 19. Hot time |
| 10. Do sa do | 20. My pretty girl |

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ARNIE KRONENBERGER CALLING

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Contact your local square dance dealer for SETS IN ORDER Books and Records. If he doesn't have them, please let us know his name and address and we'll do the rest. Dealer and distributor inquiries invited.

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THE MUSICIAN'S CORNER

Here is another little dance tune taken from the 1867 publication "The Pianist's Album for Home Circle" published in Boston. Any contributions you may have to this corner may be sent (with your release for their use) to Sets in Order.

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D'ALBERT.



* Play first strain once through, then play the Trio.

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D. E. "Brownie" Brown

Music: Any good hoedown such as Sets in Order #2038—"Mississippi Sawyer."

Head couples center with a right hand star

Star by the right in the middle of the town

Come back with a left to your corner maid

Take 'em by the waist in a star promenade

Active couples form a right hand star in the center, then reverse to a left hand star, pick up your corner with an arm around and star promenade.

Spread that star and feel their heft

The rim ducks under, face the set

All take a ride on the Arkie Rosette.

Still in the left hand star extend to a hand hold. The dancers on the outside of the star are called the rim. After extending, they cross in front of the person holding their left hand, still holding that hand, go under that person's left arm which is still in the star, then do a half left face turn when behind that person, extend right hand to the person directly opposite, then all move to the left using the buzz step as in the Harlem Rosette.

Drop right back and circle wide

Circle left on heel and toe

Two ladies will be together and two gents together

All four ladies forward and back

Four ladies move to center of set and back to circle and stand.

Gentlemen forward trail through

Two gentlemen as a couple pass through the other two gentlemen coming toward them. As soon as they have completely passed through to the other side of the circle, the two gents cross over without turning around, the gent on the right crossing in front of gent on left, as in regular "trail through," passing around the outside to the original starting place.

Come back home as you always do

Pass that gentleman right on by

Turn the next little lady with a right hand round

It's a full turn around to a left allemande

Your partner right with a right and left grand.

When the gents meet at home, pass by, turn the next lady with a right hand round, then allemande left.

Repeat with side couples starting.



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Mar. 5-8—Festival and Winter Carnival
Fairbanks, Alaska.

Mar. 8—4th Ann. Fest. N. Y. Callers' Assn.
306 W. 52nd St., New York City

Mar. 8—Western Assn. Jamboree
Sunny Hills, Fullerton, Calif.

Mar. 13-14—Spring Festival
Houston, Texas.

Mar. 14—Rawlins-Sinclair Prom. 2nd Fest.
Recr. Hall, Sinclair, Wyo.

Mar. 16—Susquehanna Y's Men's Jamboree
Lemoyne Roller Rink, Lemoyne, Pa.

Mar. 21—Southwest Okla. Dist. Jamb.
Altus, Okla.

Mar. 21—"Biggest Little Roundup in the
World," Needles, Calif.

Mar. 26-27-28-29—2nd Ann. Natl. Conven-
tion, Amer. Legion War Mem. Bldg.,
Kansas City, Mo.

Mar. 28—Northeast Okla. Dist. Festival
Tulsa, Okla.

Mar. 28—Spec. Dance, City Center YWCA
20th & Chestnut, Philadelphia, Pa.

Mar. 28-29—6th Annual State Festival
A&M College Gym, Las Cruces, N. M.

Apr. 10—3rd Annual Jamboree
Baker Uni. Gym., Baldwin, Kans.

Apr. 11—Mid-Tex. Assn. Spring Jamboree
City Coliseum, Austin, Tex.

Apr. 11—Northwest Okla. Dist. Festival
Enid, Okla.

Apr. 18—Southern Okla. Dist. Festival
Ardmore, Okla.

Apr. 25—Central Okla. Dist. Jamboree
Oklahoma City, Okla.

Apr. 25—4 States Assn. Festival
Texarkana, Tex.

Apr. 25—Kansas Callers' Assn. State Fest.
Municipal Audit, Topeka, Kans.

Apr. 25—Western N. Y. State Jamboree
YWCA, Rochester, N. Y.

Apr. 26—Callers' Show
Playground, West Hollywood, Calif.

May 2—5th Ann. Holiday-in-Dixie Dance
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March SETS IN ORDER Record Releases

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#2037/38—Arkansas Traveler/Mississippi Sawyer,
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A dance in the old soft shoe tradition originated by Roger and Jean Knapp of Corpus Christi, Texas, with music and lyrics especially composed by Phil Boutelje. Music: "1898," Windsor 7613.

Position: Open dance, both start on L and keep same footwork throughout dance.

Measure**Pattern****1-4 Walk; walk; cut, back; step, brush;**

Starting with L, take 2 slow walking steps in LOD. Step on L across in front of R and to R side of R foot taking weight on L foot, then a quick step slightly back on R, then step forward on L and swing R forward brushing floor.

5-8 Repeat measures 1-4 starting with R foot.**9-12 Stamp, brush; brush, brush; side, back; side, back;**

Stamp diagonally L on L foot, swing R forward brushing floor. Swing R backward to L of L foot brushing floor, swing R forward and over to R side brushing floor; step to R side with R foot, step L in back of R; step R to side and step L across in back.

13-16 Repeat measures 9-12 starting R foot.**17-20 Walk; walk; gent; turn under;**

Starting L, take 2 slow walking steps forward in LOD. In 2 two-steps M now turns $\frac{1}{2}$ R face under his R and W's L arm, passing behind W as she makes a $\frac{1}{2}$ L face turn to end facing RLOD, W now on R side of M.

21-24 Walk; walk; lady; turns under;

Starting L, take 2 slow walking steps forward in RLOD. In 2 two-steps, W turns $\frac{1}{2}$ L face under joined hands passing in front of M as he makes a $\frac{1}{2}$ R face turn. End facing LOD in open dance position.

25-28 Two-step left; two-step right; side, back; side, brush;

Two-step diagonally to L and then diagonally to R; Then a grapevine step diagonally to L—step L to side, cross R behind L, step L to side again, swing R forward brushing floor.

29-32 Two-step right; two-step left; side, back; side, brush;

Repeat measures 25-28 starting R and moving diagonally R.

BREAK**1-4 Stamp, step/step; stamp, step/step; turn, 2; 3, 4;**

Stamp on L, step quickly in place on R, then on L; Repeat, starting on R. M turns L and W, R in 4 walking steps to end facing LOD in open position.

Repeat the dance 4 times in all, dancing the break after each cycle. On the last break, turn away in 2 steps, then bow.

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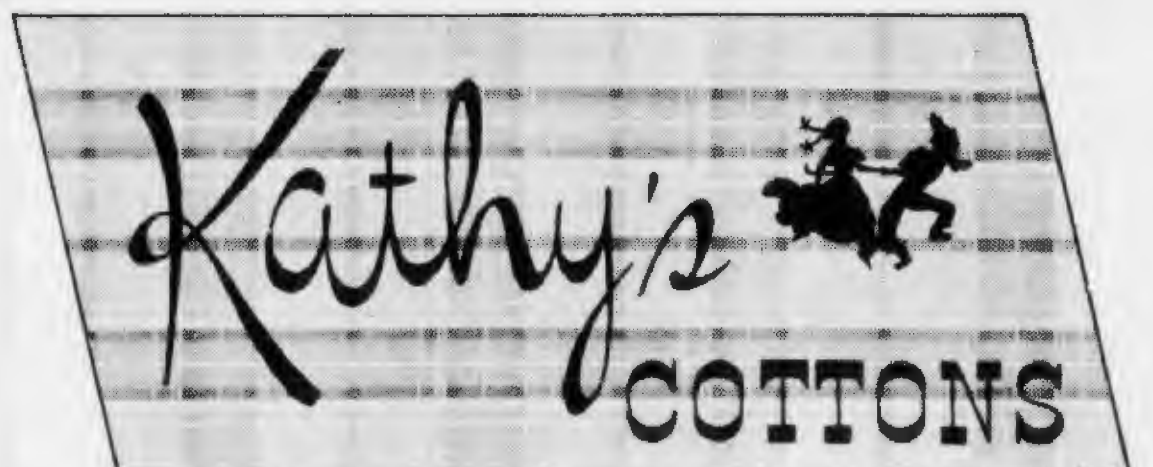
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